

IMAGINARY

IMAGINARY COLLECTIVE

ISSUE 1.0

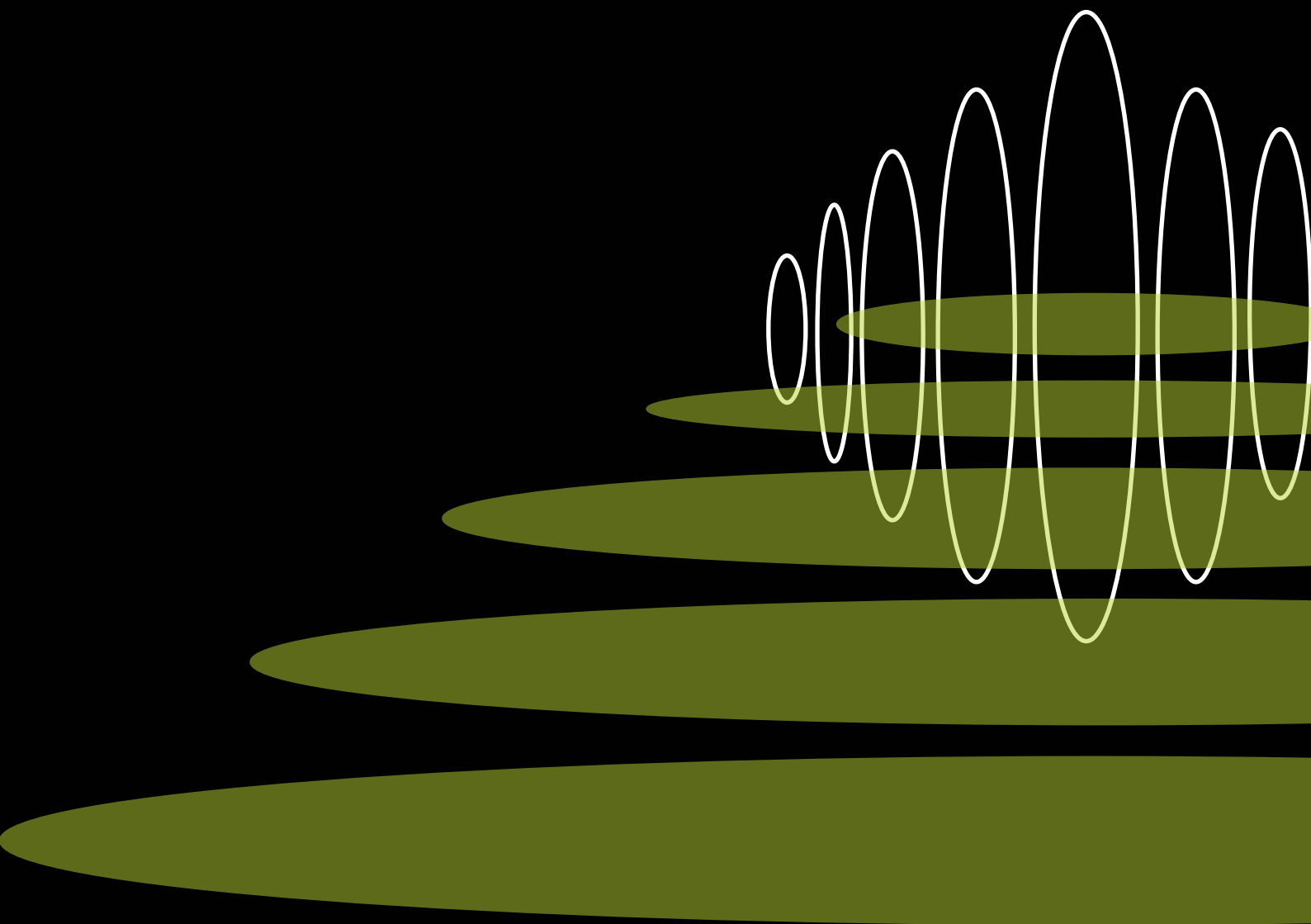
2020

IMAGINARY COLLECTIVE ZINE, ISSUE 1: STORAGE SPACE

SELF-PUBLISHED BY THE IMAGINARY COLLECTIVE, 2020

SPECIAL THANKS TO FRIENDS OF THE COLLECTIVE WHO HELPED WITH INSTALLATION: KD, AH, MR, JN

ISSUE DESIGN BY EEC NO SLEEP



"ACT AS IF YOU ARE ALREADY FREE."
ANARCHIST SAYING

"YOU HAVE TO ACT AS IF IT WERE POSSIBLE TO RADICALLY TRANSFORM THE WORLD."
ANGELA DAVIS

"THE IMPOSSIBLE IS THE LEAST THAT ONE CAN DEMAND."
JAMES BALDWIN

"YOU CANNOT, YOU CANNOT USE SOMEONE ELSE'S FIRE. YOU CAN ONLY USE YOUR OWN.
AND IN ORDER TO DO THAT, YOU MUST FIRST BE WILLING TO BELIEVE THAT YOU HAVE IT."
AUDRE LORD

"YOU MUST BELIEVE BEFORE EVERYTHING ELSE THAT THE REVOLUTION MUST COME."
ABDULLAH ÖCALAN

"THEIR POWER CANNOT LAST FOREVER."
FRANTZ FANON

"SOCIAL ACTION MUST BE ANIMATED BY A VISION OF A FUTURE."
NOAM CHOMSKY

"THE FUTURE HAS BECOME OUR DREAMTIME."
DAVID GRAEBER

"DREAMS AND REALITY ARE OPPOSITES. ACTION SYNTHESIZES THEM."
ASSATA SHAKUR

"THE IMAGINARY PARTY CLAIMS THE TOTALITY OF THOSE WHO IN THOUGHTS,
WORDS OR ACTS CONSPIRE TO THE DESTRUCTION OF THE PRESENT ORDER."
TIOQUN



REALISM IS A PRODUCT OF THE STATE. THE IMAGINARY CHALLENGES CAPITALIST REALISM BY THREATENING THE SPECTACLE OF CAPITAL WITH THE POSSIBILITY OF ITS OWN CONTINGENCY. THE IMAGINARY COLLECTIVE IS COMPRISED OF ARTISTS LOCATED ANYWHERE IN THE WORLD. WE ARE IMAGINARY BECAUSE TO BE REAL IS TO BE CO-OPTED OR CRUSHED BY THE STATE. WE ONLY EXHIBIT SECRETLY IN IMAGINARY AUTONOMOUS ZONES THAT WE CREATE IN SPACES WE DO NOT HAVE PERMISSION TO SHOW. EXHIBITIONS ARE NOT OPEN TO THE PUBLIC AND WE NEVER DISCLOSE LOCATIONS.



STORAGE SPACE



**STORAGE SPACE IS THE FIRST
EXHIBITION BY THE IMAGINARY
COLLECTIVE AND TOOK PLACE OVER THE
COURSE OF ONE MONTH IN 2019 IN AN UNIDENTIFIED
COMMERCIAL STORAGE SPACE WITHOUT THE OWNER'S
KNOWLEDGE OR PERMISSION. EACH ARTIST CONTRIBUTED ONE
WORK, WHICH WAS AT ONE POINT LOCATED OR CREATED IN THE**

STORAGE SPACE







JEA ALFORD

B. 1989, OREGON, UNITED STATES
LIVES + WORKS: PORTLAND, OREGON
SHE/HER/HERS



I AM AN INTERDISCIPLINARY ARTIST PLAYING WITH THEMES OF CLASS, LABOR, THE ROLE OF AESTHETICS IN ECONOMY, AND THE ROLE OF ECONOMY IN THE ARTIST'S STUDIO. GROWING UP IN A TRAILER PARK IN SUBURBAN OREGON, I DEVELOPED A CRITICAL EYE TOWARD WHAT OUR ECONOMIC SYSTEM VALUES, AND I AM INTERESTED IN HOW ART CAN WORK TO NOT ONLY SUBVERT BUT REGROW THE EXISTING STRUCTURES OF ECONOMY. I CREATE EPHEMERAL AND POETIC PERFORMATIVE WORK, OBJECTS, AND MEDIA, CO-RUN A SUSTAINABLY MINDED AND BODY-POSITIVE CLOTHING COOPERATIVE, AND HAVE STEWARDED PROJECTS BASED IN GENEROSITY, SUCH AS AN ARTIST RESIDENCY RUN OUT OF MY HOME.





BODIES OF WORK, 2019, VIDEO PROJECTION AND AUDIO, 2 MIN 17 SEC

I RELATE THE IMAGINARY COLLECTIVE'S GUIDING DIRECTIVE OF "ACTING AS IF YOU ARE ALREADY FREE" TO MY ONGOING SERIES BODY OF WORK IN WHICH I FILM MYSELF DANCING WHILE ON THE JOB, AT MY VARIOUS PLACES OF WORK. I THINK A LOT ABOUT HOW WORK RESTRICTS OUR CHOICES AND LIVES ON A LARGER SCALE, BUT ALSO ABOUT HOW WORK RESTRICTS THE WAYS WE ARE ALLOWED TO ACT, EMOTE, TALK, AND MOVE ON A DAILY BASIS. DANCING ON THE CLOCK IS MY SMALL PROTEST, MY SMALL WAY OF EMBODYING THE NOTION OF BEING ALREADY FREE, THOUGH IT'S OBVIOUS FROM HOW I NEED TO DO MY PERSONAL DANCES IN PRIVATE, THAT I AM NOT.

ANOTHER ASPECT OF MY WORK AS AN ARTIST INVOLVES EXPERIMENTAL VIDEO COMBINATIONS, OFTEN USING GREENSCREEN TO PLACE MYSELF WORKING INTO OTHER SCENES OF ME WORKING, USUALLY TO COMPARE AND CONTRAST WHAT IT LOOKS LIKE TO WORK AS AN ARTIST AND TO WORK AT A JOB. I TRIED COMBINING THIS WAY OF WORKING EXPERIMENTALLY WITH VIDEO AND MY BODY OF WORK PRACTICE FOR THIS INAUGURAL STORAGE SPACE SHOW. I OVERLAID ALL VIDEOS OF MYSELF I'VE TAKEN AT SINGLE WORK LOCATIONS TO CREATE FINAL VIDEOS FEATURING AN ENSEMBLE OF GHOSTLY DANCING ME'S. KNOWING THE PIECES WOULD BE SECRETLY SCREENED AT AN UNDISCLOSED LOCATION ALLOWED ME A SENSE OF FREEDOM TO MAKE SOMETHING I DIDN'T NECESSARILY KNOW IF I WOULD LIKE, OR EVEN THINK MAKES SENSE. IT ALLOWED ME TO ACT AS IF I WERE ALREADY FREE FROM THE JUDGEMENT OF AN AUDIENCE.



B. 1989, DAMMAM, SAUDI ARABIA
LIVES: CAINTA, RIZAL, PHILIPPINES
WORKS: PASIG CITY, PHILIPPINES

RENZ BALUYOT

I AM A MULTIMEDIA ARTIST WHO PRIMARILY WORKS IN PAINT AND SCULPTURE. THROUGH VISUAL ARTS, I EXPLORE SOCIO-POLITICAL NARRATIVES THAT CENTER ON URBAN DECAY; STUDIES ON HOW MUCH OF THE DISINTEGRATION (PHYSICAL OR OTHERWISE) IN URBAN CITIES ARE ACTUAL EFFECTS OF IMPOSED OPPRESSIVE POLITICAL AND ECONOMIC POWER. IN PORTRAYING THESE ISSUES, I EXAMINE PEOPLE'S RECEPTION TO THESE SUBTLE BUT PUNITIVE ATROCITIES.

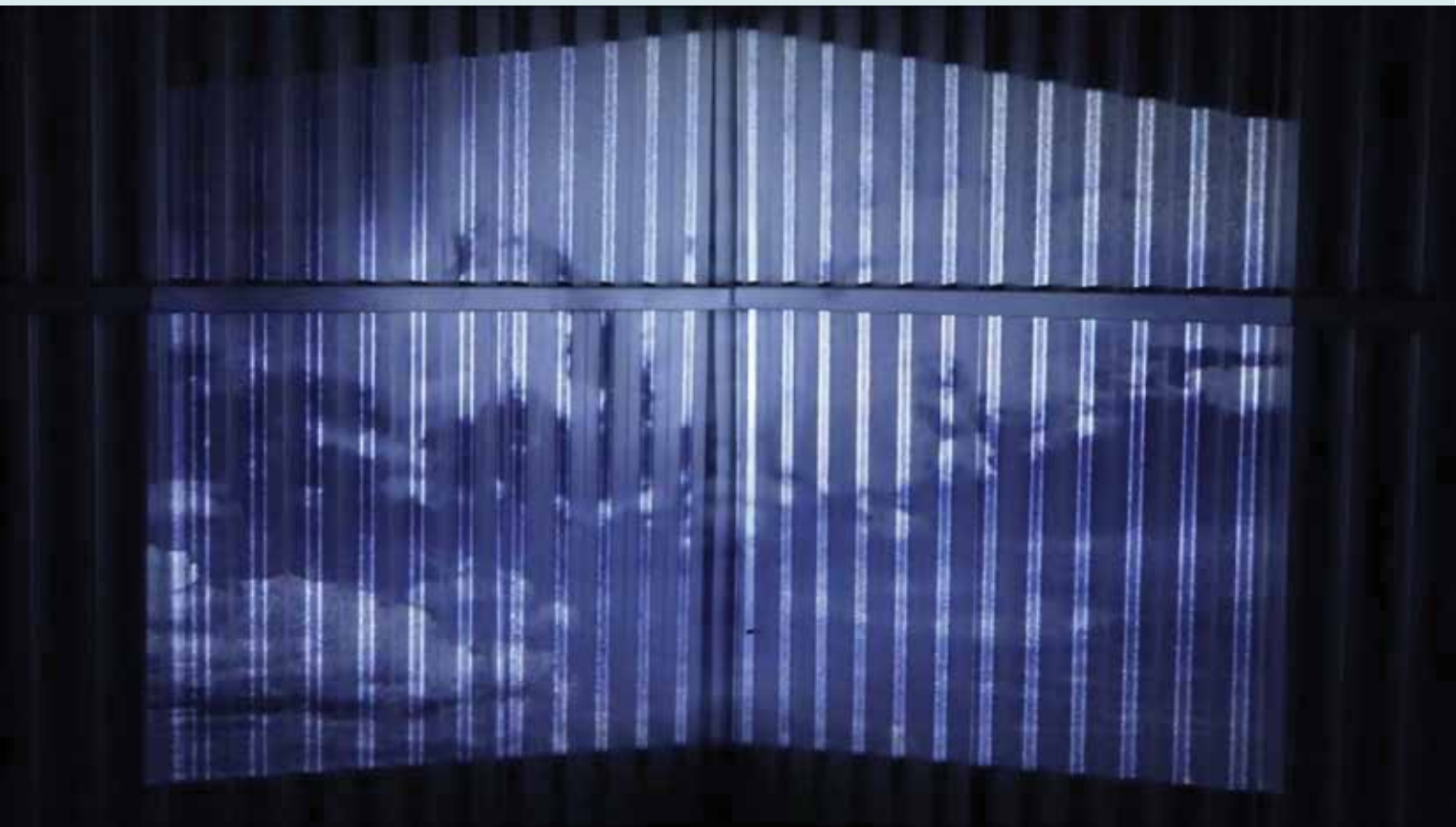
EPILOGUES, VIDEO PROJECTION AND AUDIO, 2 MIN 41 SECS, 2019

EPILOGUES, MY WORK FOR IMAGINARY COLLECTIVE'S FIRST SHOW, STORAGE SPACE. THIS ACTUALLY IS A COMBINATION OF TWO OF MY PREVIOUS WORKS: PROLOGUE: LOOP A VIDEO WORK WHICH WAS SHOWN IN ART TAIPEI IN 2015 AND THE SOUND OF SILENCE, A SOUND INSTALLATION FROM MY ONE-PERSON SHOW END IN 2016. WORKING AROUND THE PROMPT "ACT AS IF YOU ARE ALREADY FREE" I WAS REMINDED OF THESE TWO WORKS AND THOUGHT OF COMBINING THEM TO MAKE A NEW ONE. NEEDLESS TO SAY, DOING THIS WILL BE MORE CONVENIENT SINCE IT WOULD BE CHALLENGING TO PRESENT AN INSTALLATION-ORIENTED OR TACTILE WORK AS I WAS NOT ABLE TO COME TO THE STORAGE UNIT TO INSTALL MYSELF.

ANYWAY, WITH THE SAID PROMPT IN MIND, I THOUGHT OF THE BREATHING SKY AND PASSING CLOUDS AS A REPRESENTATION OF FREEDOM, AND THE GUNSHOTS AS ANTITHESIS TO THIS. SINCE IT WAS PLANNED TO BE SHOWN INSIDE A STORAGE SPACE, I THOUGHT THE CONTRAST OF THE SKY IN A CONFINED SPACE AND THE SOUND OF THE GUNSHOTS IN I IMAGINE A QUIET AREA ARE INTERESTING ELEMENTS. THE VIDEO BEING PROJECTED IN THE CORNER TO DISTORT ITS SIZE INTO A HOUSE, SORT OF, WAS AN AFTER-THOUGHT.

EPILOGUES, VIDEO PROJECTION AND AUDIO, 2 MIN 41 SECS, 2019

EPILOGUES, VIDEO PROJECTION AND AUDIO, 2 MIN 41 SECS, 2019





B. 1983, MASSACHUSETTS, UNITED STATES
LIVES + WORKS: BOSTON, MASSACHUSETTS, UNITED STATES
HE/HIM/HIS

S.T. BARRY


I AM A MULTIMEDIA ARTIST WHO WORKS IN PAINTING, SCULPTURE, AND INSTALLATION. MY ANTIC STYLE DRAWS INSPIRATION FROM THE SCI-FI, FANTASY, COMICS, CARTOONS, AND PUPPETS I GREW UP READING, WATCHING, AND DREAMING ABOUT. MY WORK ATTEMPTS TO RECONCILE THESE NAÏVE CHILDHOOD FANTASIES WITH THE BLEAKNESS OF LATE CAPITALISM. I TRY TO EXPLORE MY RELATIONSHIP TO A DECAYING WORLD, THAT I WISH TO BOTH FIX AND ESCAPE, THROUGH SURREAL, IDEALISTIC, AND DISTURBED IMAGERY INFORMED BY THE HISTORY OF PORTRAITURE, STILL-LIFE, LANDSCAPE, AND ABSTRACTION.



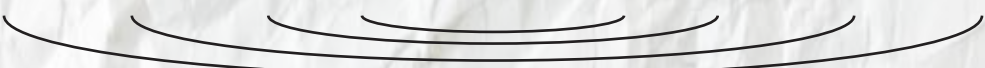


DAYDREAMING, 2019, ACRYLIC PAINT, LATEX PAINT, FOAM, FLEECE, FELT, CLAY, WIRE, DOOR, SIDE TABLE, BOWL, MOUNTING BOARD, FLORAL TAPE, CLOTH, RUG, WATER, GOLD LEAF, LED LIGHTS, FISHING WIRE, STUFFING, YARN, GLASS DOOR KNOB, 10' X 9' X 6'

WHILE I HAD A ROUGH IDEA OF WHAT MY PIECE FOR THE SHOW WOULD BE, I DID A LOT OF EXPERIMENTATION AND WORKED INTUITIVELY TO DEVELOP THE FINAL PRODUCT. THIS HAS ALWAYS BEEN A PART OF MY WORK, ESPECIALLY FOR MY SCULPTURE, BUT NEVER TO THIS EXTREME. BECAUSE I DID NOT HAVE ENOUGH ROOM IN MY STUDIO TO FULLY SET UP THE INSTALLATION, I WORKED ON IT IN PARTS, CONSTRUCTING AND EXPERIMENTING WITH FRAGMENTS OF THE COMPOSITION. ONCE IT WAS COMPLETE, I BOXED IT UP AND BROUGHT IT TO THE STORAGE SPACE TO INSTALL. I WAS INCONSPICUOUS BRINGING THE BOXES AND OBJECTS INTO THE STORAGE SPACE BUT TRYING TO ASSEMBLE THE INSTALLATION WHILE PEOPLE CAME TO DROP THINGS OFF AND RUMMAGE THROUGH THEIR OWN STORAGE UNIT PROVED TRICKY. THIS MEANT THAT I HAD TO INSTALL MY PIECE IN THE DARK AS I COULDN'T TURN ON A LIGHT INSIDE THE SPACE OR LEAVE THE BAY DOOR OPEN WITHOUT DRAWING ATTENTION. AFTER ABOUT AN HOUR AND A HALF I WAS ALL DONE, AND THE BUILDING WAS EMPTY ENOUGH THAT I WAS ABLE TO OPEN THE DOOR AND GET MY FIRST LOOK AT THE COMPLETED PIECE.



NEXT, RUDOLF LINGENS CAME TO HELP PHOTOGRAPH THE PIECE, SO WE SET UP LIGHTS USING A PORTABLE BATTERY SINCE THERE WERE NO OUTLETS IN THE UNIT. THIS WAS GOING WELL UNTIL WE DREW THE ATTENTION OF MANAGEMENT WHO NOTICED THAT OUR STORAGE DOOR WAS CLOSED BUT MISSING THE REQUISITE LOCK. THE MANAGER PARTIALLY OPENED THE DOOR AND WE RUSHED OUT TO STOP HER FROM OPENING IT ALL THE WAY AND ENTERING. SHE WARNED US THAT A LOCK NEEDED TO BE ON THE DOOR AND THAT WE COULD NOT BE IN THE SPACE WITH THE DOOR CLOSED. WE APOLOGIZED AND SAID WE WERE LEAVING SHORTLY. THE MANAGER RETURNED SOON WITH A DISTRICT MANAGER AND DEMANDED THAT THE DOOR BE FULLY OPENED SO THEY COULD SEE THAT WE WERE NOT LIVING IN THE SPACE. LUCKILY, WE HAD TURNED OFF THE LIGHTS AND IT WAS SO DARK AT THE BACK OF THE SPACE THAT THEY COULD NOT SEE THAT PIECES OF MY SCULPTURE WERE HANGING FROM THE CEILING WIRE. THEY WERE UNCLEAR EXACTLY WHAT THEY WERE LOOKING AT BUT WERE SUSPICIOUS OF OUR ACTIVITIES. RUDOLF QUICKLY EXPLAINED THAT WE WORKED FOR A LOCAL YOUTH THEATER COMPANY AND THAT WE WERE DOCUMENTING AND STORING SET PIECES. LUCKILY, THEY BOUGHT THE STORY, BUT THE DISTRICT MANAGER THREATENED US WITH EVICTION IF WE BROKE ANY MORE RULES. NOT WISHING TO PUSH OUR LUCK, WE DECIDED TO LEAVE AND RETURN AFTER BUSINESS HOURS TO FINISH PHOTOGRAPHING AND DEINSTALL WHEN THE OFFICE WAS CLOSED. THE NEW RULE BECAME THAT WE COULD NOT INSTALL OR DOCUMENT ANY WORK UNTIL AFTER THE RENTAL OFFICE WAS CLOSED.



RACHEL DEANE

B. 1993, ATLANTA, GEORGIA, UNITED STATES

LIVES + WORKS: LOS ANGELES, CALIFORNIA, UNITED STATES

SHE/HER/HERS



IN ORDER TO BEAR WITNESS TO THE PATRIARCHAL STRUCTURES OF SOCIETY AND THE SUBSEQUENT EFFECTS ON THE CONTEMPORARY FEMALE BODY, MY WORK MATERIALIZES TRAUMA, SHAME, AND HEALING PROCESSES. INSTALLATIONS, PAINTINGS, AND TEXTILES ARE USED TO TIE TOGETHER THEMES FROM ART HISTORY AND DATING CULTURE. I USE STORYTELLING AS A BASIS FOR MY WORK, CONNECTING MY OWN BIOGRAPHICAL NARRATIVES TO STORIES FOUND IN THE COLLECTIVE CONSCIOUSNESS, SUCH AS CINEMA, FOLKLORE, AND MYTHOLOGY. REPETITION AND TESTIMONY ARE USED TO ADDRESS, DISPEL, AND HEAL FROM TRAUMA. MY LABOR-INTENSIVE HAND IS PRESENT IN THE ORNAMENTATION OF EACH OBJECT AND DRAWS ATTENTION TO THE FEMALE LABOR INVOLVED IN SELF-CARE. IMMERSIVE ENVIRONMENTS, HIDDEN TEXT, DELICATE MATERIALS, AND COMPLEX COMPOSITIONS ARE USED TO ENCOURAGE CLOSE INSPECTION, REINFORCING THE IMPORTANCE OF THE VIEWER IN MY ACT OF STORYTELLING. DISPLAYED INDIVIDUALLY, EACH OF MY OBJECTS ACT AS A VESSEL THAT HOLDS A VISUAL OR PERCEPTUAL MEMORY IN THE CONTEXT OF THE PARTICULAR MOMENT OF ITS MAKING, ALLOWING FOR THE DESTRUCTION OF THE SHAMED PAST-SELF. DISPLAYED TOGETHER AS AN INSTALLATION, THE COMBINED OBJECTS DEFINE A LARGER MOMENT IN TIME CONVEYING THE LABOR INVOLVED IN MODERN FEMININITY.

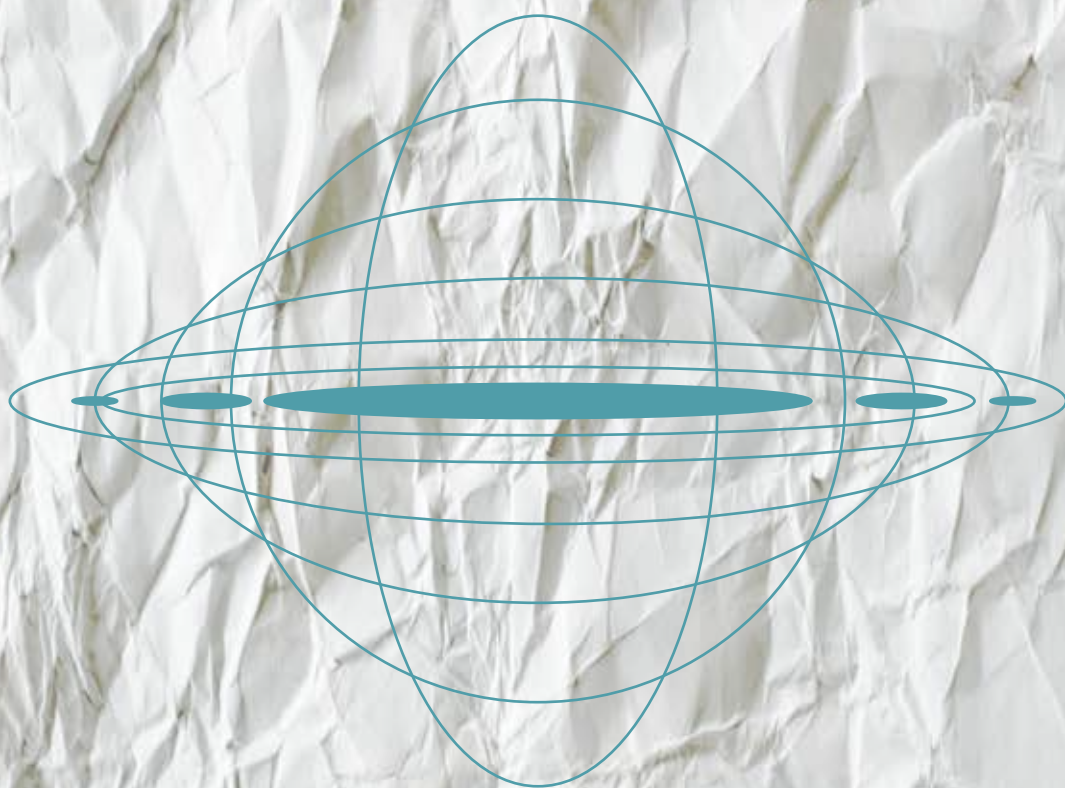


DWELLING OBJECT (ARE THESE MARKS REALLY FREEING), 2019, EMBROIDERY FLOSS, FABRIC, AND FLUID ON CANVAS, 10" X 13"

A DWELLING OBJECT IS MADE IN TWO STEPS. FIRST THE MEMORY IS TESTIFIED ABOUT THROUGH THE ACT OF PAINTING. SECONDLY, THE TESTIMONY IS DUPLICATED AS AN EMBROIDERY (A MEDIUM THAT IS MADE OF REPETITION—ACTING AS A SHAKING PROCEDURE (LEVINE) THAT RELEASES ENERGY STORED DURING TRAUMAS). IN THIS ITERATION, THE DWELLING OBJECT IS A TWO-SIDED EMBROIDERED TAPESTRY HUNG IN AN A-FRAME. THE BACK OF THE EMBROIDERY, VISIBLE FIRST, SHOWS THE LABOR OF REPETITION. MOREOVER, THE BACK IS THE ONLY SURFACE THAT REFLECTS A LACK OF CONTROL, MAKING THE BACKSTITCHING MARKS OF TRANSCENDENCE, OF FREEDOM. TO

TO MAKE A DWELLING OBJECT IS TO REFLECT ON ONESELF THROUGH THE ACT OF REPETITION. IT IS TO RECALL A PERSUASIVE MEMORY, FANTASY, OR FOLKTALE THAT INFORMS YOUR CURRENT CHARACTER, AND TO DO SO MANY TIMES. THIS ACT OF REVISITING PLACATES THE SUBJECTIVE DESIRE TO LET THE PAST COLOR THE FUTURE. ADDITIONALLY, IT ALLOWS FOR AN ACT OF EKPHRASIS—TO RECALL WHILE REMAINING IN THE PRESENT, REPLACING THE REALNESS OF THE MEMORY WITH THE SOLIDITY OF THE PRESENT. BUT WHEN I WALK AWAY FROM THE WORK AT THE END OF THE DAY, I HAVE TO WONDER, ARE THESE MARKS REALLY FREEING? TO SAY IT ANOTHER WAY, HAVE I ACTUALLY MANIFESTED PSYCHOLOGICAL CHANGE?







I AM AN INTERDISCIPLINARY ARTIST WHOSE WORK EXPLORES THE SOCIAL, BIOLOGICAL, AND SPIRITUAL DIMENSIONS OF EMBODIMENT. MY PRACTICE EXISTS AT THE INTERSECTION OF MOVEMENT, DANCE, AND SPORT THROUGH PERFORMANCE, VIDEO, PHOTOGRAPHY, AND MARK-MAKING. AS A FORMER COMPETITIVE USFSA FIGURE SKATER, I INTERROGATE THE NATURE OF AESTHETIC SPORTS (BALLET, FIGURE SKATING, GYMNASTICS, CHEERLEADING, SYNCHRONIZED SWIMMING, ETC.) THROUGH FEMINIST AND ANTI-CAPITALIST LENSES. INFORMED BY MY CURRENT PRACTICE AS A YOGA INSTRUCTOR, I CREATE WORK THAT ATTEMPTS TO RECONCILE BIOLOGICAL ANATOMY WITH MYSTICISM AND SPIRITUALITY. I INVESTIGATE THEMES OF MYTH, NEUROSCIENCE, TRAUMA, LANGUAGE, AND COERCION WITHIN CAPITALIST AND PATRIARCHAL FRAMEWORKS AS I SEEK TO EXAMINE THE INVISIBLE SOCIAL STRUCTURES, MENTAL MODELS, AND ENERGIES THAT SHAPE OUR EMBODIED PERSPECTIVE.

1986, NEW JERSEY, UNITED STATES
LIVES + WORKS: MASSACHUSETTS, UNITED STATES
SHE/HER/HERS

DANIELLE GALIETTI



ata, documents, records, deeds, evidences of debt, money, notes, securi

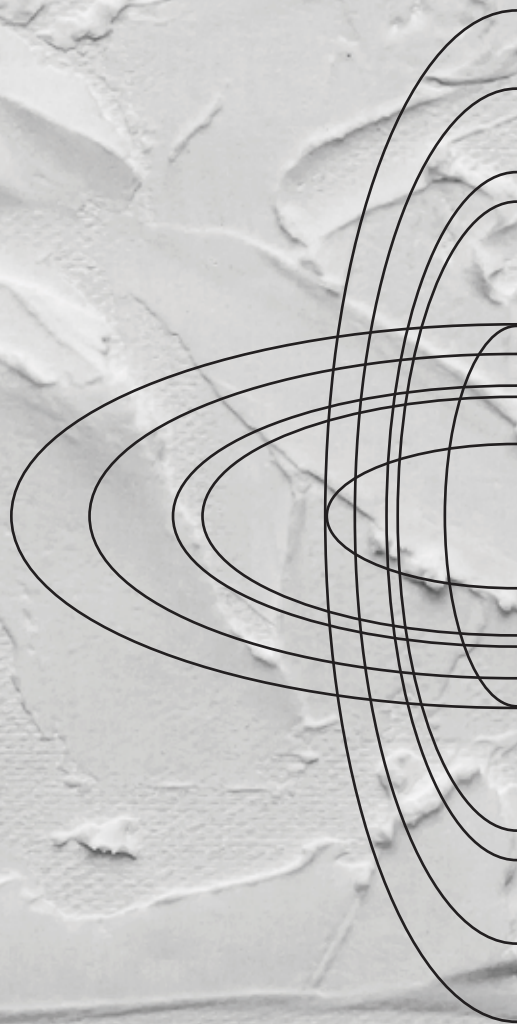
THE GREAT AMERICAN ASSURANCE, 2019, PERFORMANCE AND DIGITAL VIDEO, 4 MIN 31 SEC



PASS CODES EVERY TIME YOU GO IN AND OUT OF THE SPACE
LOGGING YOUR ACTIVITY.
KEEPS TRACK OF HOW MANY TIMES YOU ENTER AND LEAVE
BASED ON YOUR CODE.

A LOT OF MY WORK IS GENERATED THROUGH INSPIRATION.
CONTEXT AND SPACE IS A HUGE PART OF MY WORK
SO I HAD TO BE THERE... I HAD TO BE THERE...
SHOWING UP. TAKING ACTION. BE HERE NOW. PRESENT.
USE WHAT'S IN FRONT OF YOU AND MAKE NOTHING OUT OF NOTHING
BECAUSE IT'S NOT THE THING, IT'S THE EXPERIENCE
OF SHATTER SHARDS OF LIGHT BULBS SPARKLING LIKE SEQUINED FABRIC
TINY PACKETS OF RAT POISON LURKING IN THE CORNERS
TOP 40'S FROM THE 90S, POP MUSIC, POP MUSIC, POP MUSIC,
POPPED BALLOONS, HOPING IT DOESN'T SOUND LIKE A GUNSHOT...

SUSPICION WE HAVE A COVER STORY ...
I AM UNDER COVER ... UNDER A COVER
WHAT DOES THAT LOOK LIKE TO BE UNDERCOVER ?
THE FABRIC YOU THROW OVER YOUR OLD FURNITURE
PACKAGED AND STORED, WRAPPED UNDER A COVER.
{FOOT STEPS}



THE GREAT AMERICAN ASSURANCE, 2019, PERFORMANCE AND DIGITAL VIDEO, 4 MIN 31 SEC



"I SWEAR WE ARE NOT UP TO NO GOOD... (FINGERS CROSSED BEHIND THE BACK)
WE ARE JUST DOCUMENTING OUR PROPS FOR OUR LOCAL THEATER COMPANY..."
IT IS TRUE.... I AM A PROP..... AND WE ARE A LOCAL GROUP OF THEATRICAL MAKERS
{CHANGE OF COSTUME}
TODAY I WILL BE A SILHOUETTE IN RED AND BLACK
AND THEN AN AMORPHOUS BLOB CRUMBLING UNDER THE WEIGHT OF SURVEILLANCE.

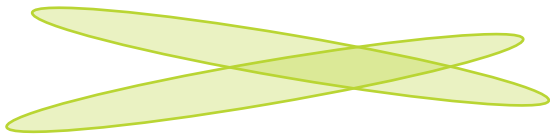
NO ELECTRICITY. NO OUTLETS.
IT IS NOW GENERATOR V. PROJECTOR
AND THE POWER BEING EATEN BY THE PROJECTOR.
HE WHO PROJECTS THEY HAVE ALL THE POWER.
HAS ALL THE POWER.

ART CAN BE A LONELY PRACTICE OF SITTING IN THE STUDIO
I AM DRAWN TO A PRACTICE THAT INCLUDES INTERACTIVITY AND COLLABORATION
TODAY I AM PLAYING WITH MY IMAGINARY FRIEND IN OUR IMAGINARY COLLECTIVE
HE IS A FICTIONAL CHARACTER OFTEN REFERRED TO BY ANALYTIC PHILOSOPHERS...
THAT GIVES ME HOPE THAT SOMEONE SEES HIM TOO....

I ENJOY SITTING AND EATING PHO AND DISCUSSING IDEAS WITH HIM
TALKING SHARING INSPIRING, BUILDING EACH OTHER UP AND AFFIRMING THE IMAGINARY
WORK THAT WE DO TOGETHER AS AN IMAGINARY COLLECTIVE.



JANET LOREN HILL



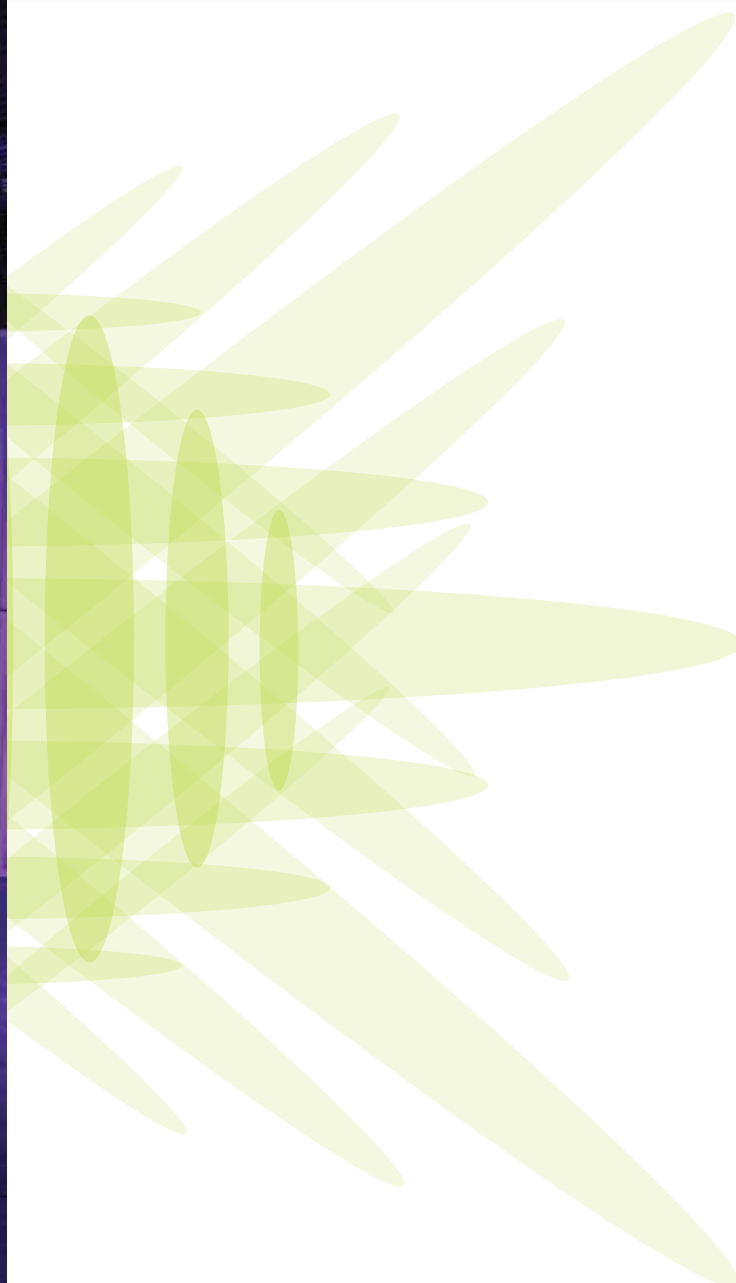
B. 1991, SEATTLE, WASHINGTON, UNITED STATES
LIVES + WORKS: NEW YORK CITY, NEW YORK, UNITED STATES
SHE/HER/HERS

GROWING UP, MY “DAYCARE” WAS ROAMING THE NARROW ALLEYS BETWEEN FURNITURE TABLEAUS IN MY DAD’S ANTIQUE STORE IN CAPITOL HILL, SEATTLE. I HAVE NO MEMORIES OF THIS SPACE, BUT IMAGINE IT IS THE ORIGIN POINT FOR WHY MY WORK TENDS TO REVOLVE AROUND HOW FURNITURE AND FIGURE SEEM TO ORIENT AND DISORIENT ONE ANOTHER, SATURATED IN THE UNCANNY, CHALLENGING THE HISTORIES AND STRUCTURES THAT DICTATE THEIR FORM. MOST OF MY FAMILY ROAD TRIPS WERE ACCOMPANIED BY VISITS TO LOCAL ANTIQUE CENTERS WHERE I ENCOUNTERED STORY AFTER STORY AND BEGAN TO NOTICE THE LENSES FROM WHICH THESE OBJECTS’ HISTORIES WERE CONSTRUCTED. THROUGH INSTALLATION AND HYBRID OBJECT-PAINTINGS, I PURPOSEFULLY USE TEXTILE TECHNIQUES LIKE WEAVING, KNITTING, CROCHET AND COILING FOR THEIR USE BY FEMINIST AND QUEER ACTIVIST GROUPS, INNATE SENSUALITY AND THEIR EMBODIMENT OF DOMESTIC MEMORIES. THROUGHOUT ALL OF MY WORK, I AM PREOCCUPIED WITH THE UNSEEN FORCES THAT MOLD WHO WE ARE, WHO WE PRETEND TO BE AND WHAT “BUYING IN” TO THESE NARRATIVES MIGHT RESTRICT WITHIN OURSELVES.



WHEN I PRETEND I WALK IN LARGE
WHEN I PRETEND I WALK IN LARGE
CROWDS OR WATER AS DEEP AS MY
CROWDS OR WATER AS DEEP AS MY
KNEES; THERE ARE NO DOORS IN YOUR
KNEES; THERE ARE NO DOORS IN YOUR
CONES OF SAFETY.
CONES OF SAFETY.

2019, YARN, FOAM, PLASTER, CORD,
BLACK LIGHTS, FABRIC, POOL
NOODLES, 9' X 6' X 6'



THIS PIECE REQUIRED ME TO COIL IT FROM THE INSIDE. I HAD COILED BASKETS AND SHAPES BEFORE, BUT NEVER ANYTHING LARGER THAN A TABLE. AT THIS SCALE I WOULD SIT HUNCHED OVER AS I MERGED YARN AND POOL-NOODLE TO ONE ANOTHER; ENTRAPPING MYSELF AS TIME PASSED. MUSCLES I HAD RARELY FELT BEFORE WOULD ACHE FROM THE TORQUE. IN MANY WAYS THIS PIECE HAS MULTIPLE RECORDS AND REPRESENTATIONS OF MY BODY EMBEDDED WITHIN ITS FORM. INCLUDING THAT THE ARM AND BUST YOU SEE ABOVE THE COILED STRUCTURE IS A PLASTER CAST OF MY OWN ARMATURE---DISTORTED TO MIMIC THE OUTSTRETCHED ARM OF A STREETLIGHT. IT HAPPENS THAT THE DAY WE WERE SET TO INSTALL FOR STORAGE SPACE WAS THE DAY WE ALSO HAD TO MOVE OUT OF BOSTON. FROM ONE STORAGE SPACE TO ANOTHER. WE PACKED UP OUR '98 HONDA ACCORD WITH THE SEGMENTS THAT ATTACH TOGETHER TO ASSEMBLE THE PIECE. I WOULDN'T SAY WE WERE INCONSPICUOUS WHEN WE ARRIVED AT THE STORAGE SPACE. YOU COULD PICK OUT OUR CAR FILLED WITH BRIGHT PASTEL NEON FROM A WAYS AWAY ON THE HIGHWAY, I'M SURE. OUR STRATEGY WAS CONFIDENCE, "WHATEVER THIS IS...EVERYONE'S GOT ONE TO STORE AWAY UNTIL THE NEXT TIME IT'S NEEDED...RIGHT." AS WE RECONSTRUCTED THE PIECE TOGETHER, WE WERE ALL COATED IN THE RADIATING LIGHT FROM THE BLACK LIGHTS BOUNCING OFF THE YARN AND FOAM AND I WONDERED IF THE GLOW COULD BE SEEN FROM OTHER UNITS. THE WALLS DIDN'T QUITE GO ALL THE WAY UP TO THE CAGED WIRE CEILING. AT ONE POINT WE HEARD A FEW PEOPLE ENTER A UNIT SOMEWHERE NEARBY AND WE STOOD IN STILLNESS. WHAT SOURCE OF THIS GLOW WOULD THEIR IMAGINATION LAND ON?

I WANTED TO ACT FREELY, HEAR THE MOON, NOT FEEL MY TAUT, NO LEARNED,
NO, TAUGHT CHIN,
EXPOSED.

GAZE AT THE STREET LIGHT'S OUTSTRETCHED ARM AND NOT SMACK, "POTENTIAL LAST
OBSERVER",
NOT GAG ON STEPS THAT BEAT LONG ENOUGH TO ATTUNE TO NUANCED COLOR,
MATTER A SMOTHERED VIOLET, NO LEAVES A TAMPED DOWN VIBRANT,
NO IT MATTERS, NO, LEAVE
NIGHTFALL IS INDECISIVE BUT HAS A TWIN I HEAR IN A CACOPHONY OF UNISON EYES,
ALWAYS

IF SHE FALLS OUTSIDE OF HER PRECARIOUS CONSTRUCTION AND NO ONE IS THERE TO
HEAR HER COUNTING THE DOORKNOBS SHE SLIPPED FROM, SAFETY
FINGERS LICK METAL, WONDER, THEN RECALIBRATE,
DO HER FROZEN FINGERS CRACK UNDER THE RACCOON'S MANDIBLE?
RISK-ACTUALIZED.

LOST OPPORTUNITIES DUE TO POTENTIAL CHANGES IN A GENDERED RITUAL.
MY SHADOW KNOWS MY BODY THROUGH DANGEROUS CONVERSATIONS FLIPPED
SIDEWAYS, LIGHT THROUGH BLINDS BUILD UP, WORRIES ABOUT WHEN WE MERGE.
RISK-AVERSE.

TRUE STORY, I LOST SOME OF MY EYESIGHT FROM STARING AT THOSE BLACK LIGHTS
FOR DAYS.

RISK-REWARD.

IN A ROOM. IN A ROOM WITH A DOOR THAT SLIDES UPWARD. IN A ROOM WITH A DOOR
THAT SLIDES UPWARD----CRASHES BACK DOWN IF YOU'RE NOT CAREFUL, I RADIATE
OUTWARDS, FILL A SPACE WITH A GLOW YOU CAN'T QUITE LOOK AT,
TURN ME ONCE, NOT FOR YOU, AND DROWN IT OUT.
ICARUS MURMURS AND I HEAR THE SAME SONG LOOP,
SOUNDWAVES CRASH AGAINST ALUMINUM SHELLS AND MY ANKLES ITCH WITH
PROXIMITY.

I CAN BE ANYTHING IN THIS ROOM. UNTIL SOMEONE ELSE ENTERS.

B. 1982, HENDERSONVILLE, NORTH CAROLINA, UNITED STATES
LIVES + WORKS: BOSTON, MASSACHUSETTS, UNITED STATES
HE/HIM/HIS



CODY JUSTUS

MOST OF THE
TIME I PAINT. I PAINT
NORMAL THINGS: SCRAPS OF PAPER FROM
THE STUDIO FLOOR, BRIDGES, SEMI-TRUCKS, RUGS...
SOMETIMES ALL AT ONCE. OTHER TIMES I WRITE. I CALL IT AN ART
PRACTICE.

UNTITLED, 2019, CAUTION TAPE AND TAPE, DIMENSIONS VARIABLE





7 WINTERS, 7 SPRINGS,
7 WINTERS, 7 SPRINGS,
A FRAGILE SWELL OF DOUBT,
THE ACCUMULATION OF DEBT.

SOMETIMES THE VET COMES
AND TELLS YOU A DEXTER IS PREGNANT.
SO YOU FARM MORE,
4:30 AM UP TO THE LOFT,
TWO OR THREE BALES DOWN.

1998 WAS MAYBE THE BEST YEAR,
2ND WIFE HAD A LITTLE MONEY,
DAUGHTER OF A NEW JERSEY HORSE MAN...
7 WINTERS, 7 SPRINGS.

SOMETIMES THE SAAB GOES MISSING
AND YOU'VE BEEN TOO BUSY WITH YOUR OIL PASTELS
TO NOTICE,
AND MAYBE IT'S TIME TO GO VEGAN
BECAUSE ALL THE SHEEP HAVE LICE.

LANGUAGE DESERVES A CUNNING INSTRUMENT
LANGUAGE DESERVES A CUNNING INSTRUMENT
TO PLUCK OUT THE DANGERS
AND SEIZE PATIENCE WITH MILD HANDS

GREEDY LOVE NOW BECOMES OUR OWN —
YOUNG LIKE ANY DEVIL
LEAVING A WEAK COMPOSITION

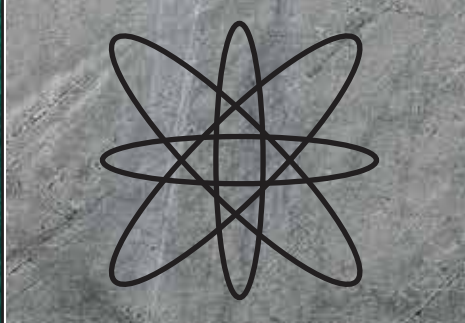
NOTHING BUT TRICKS AND DECAY
WORTHY LIKE DECEITFUL GROANS
BRIEFLY FREE BUT UNDER FIRE

NOTHING BUT THE MEANS TO AN END
WHEN IT SHALL PLEASE MY DEAD COUNTRY
TO LET MEEK TIDES SHOUT

DRINK UGLY PRAISE AND WONDROUS TREASONS —
ENJOY HER RANSOM OF THOUGHT
THROUGH AN EAGER MAN

GENTLY WITH MY TEETH AND LIPS
FALL LIKE AMAZING CONSENT
ALL WEIGHT AND HEAT AND BONES

[illegible]



B. 1984, CAMBRIDGE, MASSACHUSETTS, UNITED STATES
LIVES + WORKS: LOWELL, MASSACHUSETTS, UNITED STATES
HE/HIM/HIS

I AM A MASSACHUSETTS-BASED INTERDISCIPLINARY ARTIST AND CURATOR. MY SPECULATIVE WORKS
EXPLORE THE HUMAN AND NONHUMAN OCCUPATION OF SPACE THROUGH AN ANARCHIST LENS.

RUDOLF LINGENS



HOW TO THROW AN IMAGINARY PARTY, 2019, DIGITAL VIDEO, 7 MIN 22 SEC

HOW TO THROW AN IMAGINARY PARTY, 2019, DIGITAL VIDEO, 7 MIN 22 SEC



MY CONTRIBUTION TO THE SHOW IS A VIDEO PIECE THAT WAS PARTIALLY FILMED IN THE STORAGE SPACE AND PARTIALLY FILMED AT A COUNTER-PROTEST EVENT. I WAS NOT ORIGINALLY PLANNING TO INCLUDE ANY FOOTAGE NOT SHOT IN THE STORAGE SPACE, BUT THE MONTH OF THE EXHIBITION HAPPENED TO COINCIDE WITH A SO-CALLED "STRAIGHT PRIDE" PARADE. I ATTENDED THE COUNTER-PROTEST AND RECORDED FOOTAGE OF THE AGGRESSIVE SHOW OF FORCE BY THE POLICE AGAINST THE COUNTER-PROTESTERS. THE PARADE WAS OBVIOUSLY DESIGNED TO SCARE THE LGBTQIA+ COMMUNITY AND TO ASSERT PUBLIC DISPLAYS OF HOMOPHOBIA, TRANSPHOBIA, AND GENDER NORMATIVITY. IT IS OBSCENE AND UNSURPRISING THAT A CITY WOULD SANCTION AN EVENT LIKE THIS, AND IT BECAME JUST ANOTHER OPPORTUNITY FOR THE FASCIST POLICE STATE TO INTIMIDATE, ASSAULT, AND DETAIN QUEER PEOPLE AND ANTIFASCISTS. THE SOLIDARITY OF THE COUNTER PROTEST WAS BEAUTIFUL AND FILLED WITH THOUSANDS OF PEOPLE, WHILE THE PARADE HAD LESS THAN 50 DIPSHITS IN MAGA HATS WITH ONE FUCKED UP LITTLE FLOAT. DOZENS OF COUNTER-PROTESTERS WERE AGGRESSIVELY ARRESTED WHILE HUNDREDS OF POLICE OFFICERS PROTECTED THE PARADE, WHICH STARTED LATE AND ENDED EARLY.

ALEJANDRO MACIAS

I WAS BORN AND RAISED IN BROWNSVILLE, TEXAS, THE SOUTHERNMOST BORDER TOWN IN THE U.S., WHICH IS NATURALLY DIVIDED FROM MATAMOROS, TAMAULIPAS, MEXICO. I'M A PAINTER AND DRAFTSMAN WHOSE WORK INVESTIGATES THE COMPLEX AMBIGUITY, DUALITY AND CONFLICTS OF CULTURAL INTEGRATION. MY CONCEPTUAL IDEAS POINT OUT THE STRUGGLES AND DANGERS OF THE ASSIMILATION PROCESS, WHICH CAN BE SEEN AS AN ERASURE OF HISTORY, HERITAGE, AND CULTURE. COMING FROM SOUTH TEXAS, I ALSO ADDRESS MY PERSONAL SOCIO-POLITICAL TREPIDATIONS AND THE UNDERREPRESENTATION, MISREPRESENTATION, AND MISCONCEPTIONS OF MARGINALIZED PEOPLE ALONG THE BORDERLANDS.

B. 1987, BROWNSVILLE, TEXAS, UNITED STATES
LIVES + WORKS: TUCSON, ARIZONA, UNITED STATES
HE/HIM/HIS

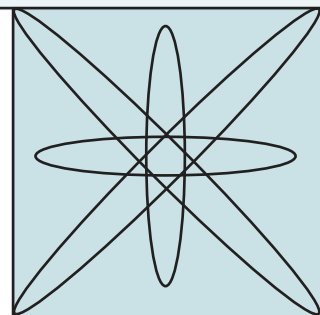


THEY'RE EVERYWHERE, 2019, CHARCOAL, ACRYLIC, AIRBRUSH ON CANVAS, 10" X 8"





RACISM HAS PLAGUED THIS COUNTRY FOR CENTURIES. I OFTEN THINK ABOUT HOW IT TENDS TO HIBERNATE AND REVEAL ITSELF TIME AFTER TIME. KNOWING THAT THE COLLECTIVE'S EXHIBITION WOULD BE IN A STORAGE SPACE HIDDEN FROM PUBLIC VIEWING, I DECIDED ON PLACING A PAINTING OF A MENACING KKK HOODED FIGURE WITHIN IT. AT FIRST, THE SPACE APPEARS VACANT BUT ONCE THE BLACK LIGHT IS INTRODUCED THE IMAGE AND WHAT LURKS WITHIN IT REVEALS ITSELF. THERE'S NO DOUBT THAT RACISM AND WHITE SUPREMACY HIDES WITHIN THE CREVICES OF AMERICAN SOCIETY, WAITING, AND IN PLACES YOU LEAST EXPECT.



SABATO VISCONTI

I AM A NEW MEDIA ARTIST AND PHOTOGRAPHER WHOSE WORK HAS SOUGHT TO RECONFIGURE TRADITIONAL UNDERSTANDINGS OF PHOTOGRAPHY FOR THE POSTINTERNET ERA. I BEGAN EXPERIMENTING WITH GLITCH AND DIGITAL MEDIA IN 2011 WITH THE HELP OF A DEFECTIVE MEMORY CARD THAT RANDOMLY WROTE ZEROES ON JPEG FILES. SINCE THEN, MY WORK HAS EXPLORED HOW MEDIA PRACTICES HAVE BECOME ABSORBED BY DIGITAL PROCESSES, HYBRIDIZED MEDIA, ONLINE NETWORKS, AND MACHINE INTELLIGENCE—TECHNOLOGIES THAT HAVE ALSO ENABLED APPARATUSES FOR SOCIAL CONDITIONING, MASS SURVEILLANCE, AND NECROPOLITICS. MY WORK CAPTURES THE PLIGHT OF THE SUBJECT IN THE FACE OF ECOLOGICAL TURBULENCE DRIVEN BY SYSTEMS DESIGNED TO FAIL AND MALFUNCTION.



B. 1985, SAO PAULO, BRAZIL
LIVES + WORKS: NORTHAMPTON, MASSACHUSETTS, US
HE/HIM/HIS

FREE PORT VIBES 1.0, 2019, VIDEO AND AUGMENTED REALITY FILTERS

FREE PORT VIBES 1.0 IN AN EXPANDING GLOBAL ART MARKET, MOST OF THE WORK BOUGHT FOR EYE-WATERING PRICES ARE KEPT AWAY FROM PUBLIC VIEW IN FREE PORT STORAGE FACILITIES. MOST COUNTRIES SET ASIDE SPECIAL FOREIGN EXCHANGE ZONES WHERE GOODS CAN COME AND GO WITH MINIMAL GOVERNMENT REGULATION. THESE TRADE ZONES HAVE USHERED IN STRUCTURES THAT FACILITATE STORING VALUABLES OUTSIDE OF STATE PURVIEW, SO THAT INVESTORS AND BUYERS CAN MOVE THEIR VALUABLES WITHOUT PAYING TAXES. FREE PORT VIBES 1.0 BEGINS WITH THE STORY OF HOW A DISAFFECTED ROTHKO ENDED UP IN ONE OF THESE EXTRA-NATIONAL STORAGE UNITS. THE PIECE WAS CREATED USING SNAPCHAT AR FILTERS AND COMPOSITED WITH ORIGINAL FOOTAGE, 3D ANIMATION, AND FOUND MATERIALS. VERSION 1.0 SERVES AS AN INTRODUCTION TO THE FREE PORT VIBES SERIES, WHICH WILL FEATURE INTERVIEWS AND SKITS WITH ARTISTS AND GUESTS FROM AROUND THE WORLD PLAYING WORKS OF ART. THE CONCEPT BEHIND FREE PORT VIBES IS TO CREATE A PRODUCTION FORMAT THAT IS EASILY PORTABLE, SELF-PRODUCED, AND INCREASINGLY RELEVANT IN A POST-COVID WORLD.

FREE PORT VIBES 1.0, 2019, VIDEO AND AUGMENTED REALITY FILTERS



